

# Ames Historical Society

AMES • IOWA

FOUNDED 1980 AS AMES HERITAGE ASSOCIATION

## Newsletter to Members 2006 FALL ..... ISSUE #4/4

*The mission of the Ames Historical Society is to preserve local history and illuminate its stories.*



The old fairy tale, *The Three Wishes*, was adapted for this marionette cast by the Armstrong family in the 1930s.

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*The Board meets the 2nd Monday of each month at City Hall at 7:15pm. Members welcome!*

**Administrator** Alan Spohnheimer

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Ames Historical Society is an incorporated, 501c3 not-for-profit organization dedicated to promoting interest in state and local history through publications, programs, exhibitions and operation of an archive and historic site.

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Open Wed-Fri, 1-5pm

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**Website:** www.ameshistoricalsociety.org

The newsletter is published four times a year for AHS members. Direct comments & questions to: Editor, PO Box 821, Ames, IA 50010 or e-mail above.

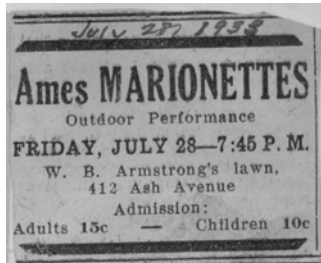
Hoggatt School is located on the grounds of Meeker School, near 18th and Burnett, Ames, IA. Open April 1 through October 31.

## The Ames Marionettes: a unique tale in local history

by Doris Plagge Burton, former Ames resident

From 1930 to 1938, the Ames Marionettes performed at many events and entertained audiences that ranged from neighborhood children to men's and women's clubs, school and college groups. For several years, the troupe performed for six days of Fair Week in the Women's and Children's Building.

Under guidance and participation by Dr. and Mrs. W .B. Armstrong, four Ames boys and I, the one girl, enjoyed a unique and memorable experience. Bruce and Eugene, sons of the Armstrongs, Herbert Plagge, son of Mr. and Mrs. Herbert J. Plagge, Sr., and Ned Coover, son of Dr. and Mrs. W.F. Coover, made up the original group. Mrs. Coover was instrumental in fashioning the first performances of what was then called the Ash



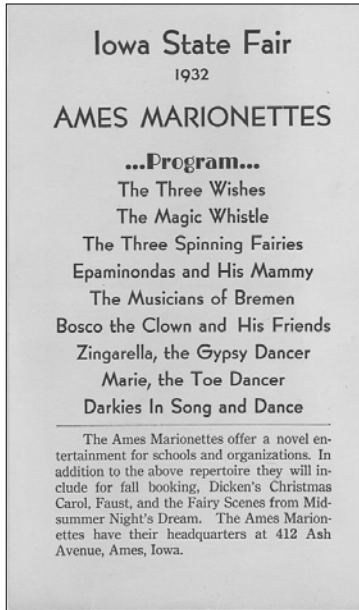
Avenue Marionette Club Puppeteers. The inaugural shows were presented in the attic of the Armstrong home at 412 Ash Avenue by the three 12-year-old boys and Bruce, who was a little older. At some point Ned Coover left the troupe, and I, Herb's younger sister, joined in, first to help with pulling the curtain or operating the hand-cranked phonograph which provided the musical backgrounds or between-the-acts interludes. When the boys' voices could no longer handle female roles, I took over those parts.

Frequently Mrs. Armstrong would appear in front of the stage to present a brief history of marionettes. An article in the Boone paper, November 10, 1931, quoted her, "Marionettes are as old as civilization. They gained their name during the Middle Ages when they were used in sacred plays and called 'Mary-ettes', or Little Mary".

Following initial success and interest generated by the early performances, Dr. Armstrong constructed a large stage, made in sections, therefore portable, so that shows could be presented in the Armstrong's backyard or set up on any stage at various indoor facilities, including the stage at the Fair auditorium. The stage provided both a back bridge and front bridge for us to stand on while leaning over the stage to work the controls that guided the movements of the marionettes. Both were needed to give room for several of us to work at one time. To reach the bridges, narrow ladders were attached at each end. The back bridge allowed us to lean over the stage comfortably while holding and moving the controls. We were hidden by the backdrop. The front bridge, high above the stage opening, required us to bend over much farther, and there was no rail in front of our knees.



A tall proscenium curtain hid all of this, so that only the stage opening was visible. Stage lighting (foot lights and top lights), a stage curtain, various backdrops, furniture for the sets and equipment for the circus acts and other specialized performers were made, with careful attention to scale.



We could assemble the stage quickly and pack it away again in short order. This had to be done daily at the Fair, to allow for other uses of the auditorium and after the show. To pack up the marionettes, we bagged each one in a muslin sack, carefully winding the strings around the control bars to avoid tangling, and stored them in wooden boxes. All stage parts and the boxes were designed

to fit on a trailer. A lot of physical work was involved in set-up and take-down wherever the show was presented.

Inspiration for starting the marionette theater probably came from the popularity of the world-famous Tony Sarg Marionettes, a troupe that toured the country and may have appeared in Ames. With Sarg as a model, Dr. Armstrong and the rest of us became adept in modeling faces and constructing workable arms, knees, and legs as well as various trick effects, following published material and by experimentation.

Over time, the marionettes grew in height, so that 18" to 24" was not unusual. Altogether, around 100 marionettes formed the company. The repertoire of our troupe expanded from simple fairy tales and clown acts to scenes from Dickens' Christmas Carol, Shakespeare's Midsummer Night's Dream and a setting of St. George and the Dragon, in verse. Adaptations of these works were done by Mrs. Armstrong.



Scripts for other plays often had their origin in children's literature, such as the Musicians of Bremen. The Three Spinning Fairies was a popular play, featuring three ugly fairies: one had a very large foot, "from pressing the treadle"; the second, a very large thumb, "from the thread's twirling"; the third, a very large lip,

"from moistening the thread". They madly danced and spun an enormous amount of straw into thread, using a spinning wheel that really turned.

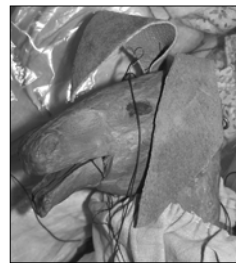


Elaborate animal and clown or trapeze acts were included, as was a ballet dancer (who doubled as an ice skater), a concert pianist, a dancing skeleton, and a Gypsy violinist with his dancing bear.

The dancing skeleton demonstrated the most complicated arrangement of controls and strings, and often three operators were needed to make the figure fly apart, while dancing, and then re-assemble. Dr. Armstrong used his knowledge of the skeleton and his skills at sculpting to make the skull and bones. Eerie lighting and spooky but rhythmic music made this fellow a favorite short act. Other dancing figures had strings attached to the toes so that high kicks and splits could be performed.

The piano player sat at a built-to-scale grand piano with a lid that could be raised, apparently by the marionette himself. By the addition of a frizzy wig, the "Scrooge" marionette became the piano virtuoso. It was a difficult bit of puppetry to make his actions coincide with the "Hungarian Dance" played on the Victrola. Falling off the piano stool as part of the act preceded Victor Borge's stunt by several years.

Many four-legged animals were employed in skits such as the Musicians of Bremen and as "extras" in other



ways. The donkey became Bottom in the scene from Midsummer Night's Dream. A group of swimming frogs was viewed behind a screen of green scrim fastened to the front of the stage operating to simulate an under water scene.



Special magical effects included releasing a fairy from a tree trunk to award the three wishes to the forester, and fastening the sausage his wife wished for to the end of her nose. The fierce dragon had flashlight bulbs for eyes that would light up whenever he roared. The clown on the trapeze could hang by his knees or heels and do hand-stands on the bar.

Construction of the marionettes was time-consuming and very challenging. Dr. Armstrong created most of the faces and built most of the bodies.

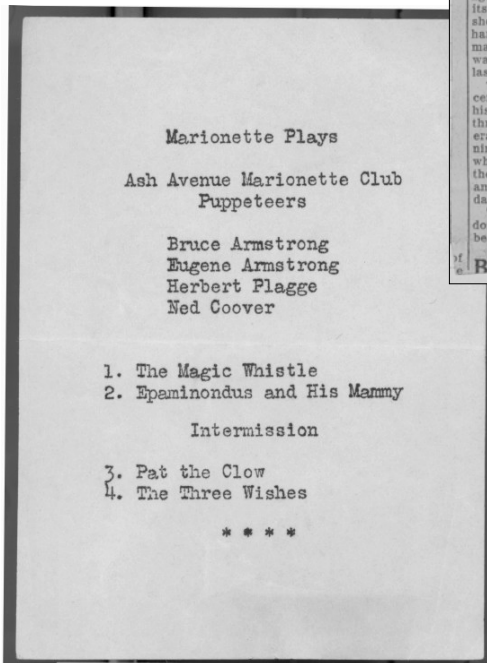
Mrs. Armstrong did the costuming and wig-making. Heads and faces were made with exaggerated features that could be clearly discerned when seen on stage, and painted with strong colors to make features visible. For the Princess character in the St. George play, a beautiful



doll-like face was modeled by Alice Waugh, Professor of Applied Art at Iowa State and a friend of the Armstrongs. Two Scrooges were made. One displayed the well-known mean character, but the face of the second one was jovial and smiling, and starred in the last act.

We practiced daily in the weeks before Fair week to improve control, learn our lines, and get the timing of the acts down pat. A good practice might result in going to Carr's pool, especially on a hot day, for a late afternoon swim.

The Ames Marionettes gave us all a wonderful experience, adding to the privilege of growing up in Ames in those halcyon days.



The first printed program

Sometime in the early 1930s, the Armstrongs moved to a small house on Woodland Street and enlarged it to make a two-story Colonial house. The remodeling included a finished basement that was to be a permanent theater for the troupe. At one end, the floor of the living room above could be raised, as a large trap door, to provide the vertical space above stage needed by the puppeteers. Plans for decorating the plastered

walls included stylized floral designs similar to the Tony Sarg designs familiar to artists of the '30s. Alice Waugh was to develop these plans.

Mrs. Armstrong and Eugene were antique collectors. She had a notable collection of textiles, including Indian shawls as well as American silver and furniture.

Later she befriended a graduate student from India and toured that country with her. Her book, "Sisters Under the Sari" was the account of her travels.

Mrs. Armstrong's brother, George Gallup, was the founder of the famous Gallup Polls. She died in the early 1970s. Dr. Armstrong died in 1954.

When WWII came along, all three boys went in to service and the troupe was disbanded. Eugene was with a Field Artillery Battalion in Italy and was killed in the fighting at Anzio in 1944. On a routine flight to adjust the fire from the company, a shell hit the Cub spotter plane he was in. It was the only shell fired that day. This unusual incident was reported in a column by Ernie Pyle in "Stars and Stripes", March 30, 1944, and later included in Pyle's first book, a collection of WWII stories.

After the war, Bruce and his wife Virginia lived in Princeton, N.J. Bruce was with a New York advertising agency. All but a few of the marionettes moved to New Jersey with them after Mrs. Armstrong's death.

Herbert married Barbara Fritsch, daughter of Roger and Nettie Fritsch, who operated Homewood Golf Course for many years. Herb was a physicist with the Sandia Labs in Albuquerque. He was in the Army Air Corps as meteorologist for several years. Herb died in 1985, and Barb continues to live in Albuquerque.

After graduate school and early days in teaching and business, I began teaching interior design at The University of Alabama in 1949, retiring as Professor Emerita in 1986. My husband, John Burton, is also retired from the University, and he and I lead an active life in the Tuscaloosa and Northport community.

In 1975 I received a note from Bess Ferguson, of Ames, enclosing a clipping from the Ames Tribune concerning 25 of the Ames marionettes and scripts that were still in Ames, having been given by Virginia Armstrong to Veronika Ruedenberg and Nancy Kegley of the Puppet Perch. The picture accompanying the article is the only picture I know of that shows the marionettes, from any year.

How different from today, when every event, person, and feature would be recorded on film of all sorts, complete with sound!



# Ames Historical Society News

## Drawing Donated by Dunker

The Society thanks Kenneth Dunker of Ames for donating a beautiful original drawing of Hoggatt School for use on notecards. Dunker has over 127 drawings to his name, including historic bridges for the Iowa Section of American Society of Civil Engineers and historic barns for the Iowa Barn Foundation as well as Iowa country schools, churches and several steam locomotives. He is retired from Iowa State University and has worked for the Office of Bridges and Structures at the DOT and Architects Rudi, Lee, Dreyer.

## Bird's Eye View for Loan



The Society has a huge copy (48 x 33") of the 1875 Bird's Eye view of Ames from the Andreas Atlas available for loan. Ames teachers or other interested residents may request its use for demonstration

or teaching purposes. It can be written on by non-permanent markers and then wiped clean. The image shows the octagonal house, original depot, trains, the college at a distance, several churches, flour and saw mills, the small main street and surrounding houses.

## Exhibits We Recommend

Society members are encouraged to see three exhibitions on view in central Iowa.

- At the Octagon Center for the Arts through January 12: *Puppets On Stage*, featuring puppets and plays by Veronkia Ruedenberg and Nancy [Kegley Frazier] Fawcett. Information: [www.octagonarts.org](http://www.octagonarts.org)
- At Iowa State University's Brunnier Art Museum through November 27: *When Tillage Begins, Other arts Follow* featuring works by Grant Wood and the studio artists who created the ISU library murals. Included is a newly restored painting from the Society's collection by Bertrand Adams, *Squabs in a Squall*. Information: [www.museums.iastate.edu](http://www.museums.iastate.edu)
- At the MacNider Museum in Mason City through January 4, *Charles Fritz: An Artist with the Corps of Discovery* (Lewis & Clark). Information: [www.macniderart.org](http://www.macniderart.org)

## Publications For Sale at 108 Fifth

- *Lake Comar Stories* by Kay Munsen, \$15
- *Coming & Going: The Lincoln Highway in Ames*, \$1

## Society Featured in Home Tour

Ames Historical Society is sponsoring one of the five homes on the 18th Annual Altrusa Holiday Home Tour on Saturday and Sunday, December 2 and 3 from 1 to 5pm. At the home of Dennis Wendell, 917 Adams Street, the Society will feature three



themed trees as well as toys and holiday items from its collection. Also included: Darrel & Judy Zunkel of 2603 Green Hills Drive, Larry Chase & Ginger Johnson of 618 Crawford, Cliff & Donna Wobig of 2507 Hoover Avenue, and Paula Steinhoff in the most recent Habitat for Humanity blitz build home at 117 Garden Road.

Tickets are \$10 in advance or \$12 at the door, and may be purchased at the Ames Historical Society, 108 5th Street. The proceeds from this year's Holiday Home Tour will benefit the Ames Historical Society, the Ames Public Library and Habitat for Humanity.

## Announcing Winter 2007 Skunk River Armchair Series

Mark your calendars now! All presentations at 7 pm, at Ames City Auditorium, 6<sup>th</sup> & Clark, Ames; \$2 donation requested at the door

**January 29** For Measuring Sticks and Blazing Stars... and for Us: Iowa's Conservation Heroes at Work by Deb Lewis, Curator of ISU's Ada Hayden Herbarium

**February 26** The South Skunk River and its Navy by ISU Professor and "Admiral" Jim Colbert

**March 26** Stories in the Stones by Amy Yoakum, naturalist for Story County Conservation and pioneer cemetery researcher

**April 30** Historical Whatchamacallits & Thingamajigs by Don Faas, former Ames High School teacher and avid local historian and researcher

Sponsored by Ames Historical Society, Skunk River Paddlers, Ames Public Library, Story County Conservation

## Gift Memberships

A gift that lasts all year is a membership in the Ames Historical Society, a direct connection to local history stories. Consider this unusual treat for someone you know. Introductory memberships are \$10.



## We Get Letters!

### I Can Still Remember

John van der Linden of Clear Lake, Iowa, wrote this in response to our January 2006 newsletter:

"Just received the AHS newsletter. The preview story, *Paper Route* by Steve Grooms, reminded me of when I was a small boy, my Dad started a business called van der Linden Advertising Service and we three van der Linden boys were delivery persons for handbills for local merchants such as Bauge's shoe store, Tilden department store, etc. (in the mid-1920's).

"My dad's advertising service was operated several years out of our home at 715 Wilson. My Dad had a small printing press in the basement from which he printed small ads, cards, etc. His principal business was distributing circulars for sales and special events by hand delivery in Ames and other towns in the county and by mail on rural routes. Our whole family helped in getting advertising out. I occasionally would take a train to Nevada and/or Colo to deliver in those towns.

"Dad had an idea that was a forerunner of present day shopping guides. He printed manila envelopes with a directory of local merchants' ads on the front. Inside the envelope were placed special offers from the subscribing merchants. These envelopes were delivered periodically in the community.

"The ad (in your newsletter) for Bauge & Alm was before my time. As kids, we often bought our shoes at the Bauge shoe store; Mr. Alm by then had a new partner and the name of the store was Branberg & Alm.

"Just around the corner on Kellogg was the shop of Henry Nosback. It was mainly a shoe repair business. Frangos Restaurant was an Ames institution for years, but I recall when the Frangos family moved to Ames in the Depression. They had no employment. My mother made friends with them and occasionally took hot dishes to them so they'd have food.

"Before the present Tribune building was built, the Tribune office was across the street, south of the current location, up a few steps. I can still remember looking in the door and seeing Carl Powers setting handset type for the newspaper. As I recall, two brothers, John and Carl Powers, owned the business at that time. Carl was a printer and John the front man, or editor. "

### Greetings History Buffs

Received in September 2006:

"My name is Mary Sue (Arrasmith) Brown. I am a life long resident of Ames and recently found your web site. What a surprise to find on it pictures of two of my Great-Grandfathers! Fred Stull is the engineer of the Dinkey in one photo and James Arrasmith is in the Arrasmith Trail family photo (William and Alvinia Arrasmith family, above). Too bad you didn't get pictures of the homestead before it was demolished. I drove by recently and there is now a "McMansion" on the site.



"One other picture I would like to comment on. There is a photo of a middle school (we called it Central Junior High) track team. I can supply missing names. Contact me if you are interested in more information about the Arrasmith (Stull, Hunter) families."

### All My Hangouts

Received in February 2006 from John Sylvester, AHS Class of 1957 and classmate of Ted Kooser:

"Gosh, when I look through your publications, I realize that the years have melted away – Carr's Pool, Bauge Shoes, Skunk River, Carr Hardware, Frango's ... !

"I practically grew up on the Iowa State College campus



as my father was a professor. The north woods, campustown, Welch School (left), the golf course, Hyland Avenue, Ontario, Clear

Creek – all those places were my hangouts. I grew up on Ross Road (2928). I can't imagine a more idyllic childhood. Of course, as I spent my life teaching history, that kind of stuff is what counts with me. Keep up your good work and here is one guy who really enjoys your efforts."

### Write to Us!

We are pleased to hear reminiscences and reactions to our newsletters. Please drop us a line with your memories! We'd especially like to hear from anyone who saw a puppet play by the Armstrong family.

## Donations to the Collection

### Highlights of gifts received July through September 2006:

- **Multiple Listing Service (MLS)** sheets, 1960s-1980s [Jerry Litzel]
- Archival records, 1936-1976, of the **Ames Woman's Christian Temperance Union** [Jeanne Lillig]
- **Ames Community Arts Council** records, 1980-1996 [ACAC]
- **266 glass plate negatives** from the 1890s collected by Roland resident Haakon Herigstad [Liz Lorch]
- **Moore Dairy** artifacts [Lester Scott]
- **Ames High School athletics** memorabilia from 1945 [Norval Armstrong]
- Square nails from **Soper's Mill** [Tom Dooley]

## Victorian Seed Art Wreath

After an absence of many decades, an exceptional example of Victorian seed art has been returned to Ames. In August, Lois Jessen shipped a wreath made of 30-some different seeds from her home in California. The wreath is protected in a deep, hinged walnut frame (42 x 36 x 7"). Some of the identified seeds and nuts include: sunflower, corn, wheat, English walnut, peach, apricot, pumpkin, watermelon, cantaloupe, cucumber, beet and peanut. According to the family, Mrs. Jessen's great-grandmother, Amanda Bennington (1838-1931), created the framed artwork in 1865. Amanda's daughter, Mrs. Lena Barron, inherited the wreath in 1953 and hung it in her home at 216 S. Riverside Drive in Ames. From there the wreath passed to Lena's daughter, Lois (Barron) Jessen, formerly of 915 Kellogg and 3416 Woodland. Her husband, Dr. Raymond J. Jessen, was Professor of Statistics at Iowa State College. Thanks are due Marna and Steve Dawkins, Mrs. Jessen's daughter and son-in-law, for contacting us and arranging for the donation. The wreath is displayed on an appropriate Victorian easel from the Bert and Mary Adams collection.



## Adams Funeral Home Artifacts

Thanks to former director, F. Terrill "Terry" Adams, we now have authentic funeral home artifacts over 100 years old – a typical Victorian style wood coffin with slanting sides and viewing window, a covered wicker basket for carrying a deceased infant, and a collapsible wicker display stand for an infant. Terry relates that the Victorian coffin became so scuffed up from being loaned out for ISU fraternity parties that it had to be refinished.

## Tom Wetteland Wood Crafting



Visitors to our headquarters are enjoying a new window display of scale-model replicas of old vehicles by Tom Wetteland. A set of 18 wood creations came to the Society in

late July through Tom's wife, Josephine, and daughters, Hollie Wetteland of Magnolia, Texas, and Sondra Guilford of Billings, Montana. Former Ames resident, Arthur "Tom" Wetteland, retired in 1987 and began making scale model replicas and extraordinary scroll-work clocks. He was trained as a watchmaker in Kansas City and acquired the patience and skill to work on small-scale objects. After working 20 years as a jeweler in Cedar Rapids and Jewell, Tom again worked in Ames, this time maintaining autoclaves and small equipment at the National Veterinary Services Laboratories.

After visiting the Bily Clock Museum in Spillville, Iowa, Tom was inspired to try intricate scroll work. His home workshop was equipped with carving knives, a scroll and band saw, two table saws, sanders, and a goodly supply of walnut, birch and oak boards. Detailed plans for many of the models were ordered from England. The farm wagon, stagecoach, Conestoga wagon, and buckboard (Tom's all-time favorite) are among his early works. His job as deliveryman for Woodland Dairy probably inspired the milk wagon model (above). A horse-drawn hearse is a reference to the one used by the Adams Funeral Home.

Tom was born in 1920 to Sanford and Pearl (Moore) Wetteland. The family resided at 829 Douglas and 819 Lincoln Way. Tom graduated from Ames High School in 1938 and later served as a motor machinist's mate with the U.S. Coast Guard in the Philippines and New Guinea during World War II. Tom died in October 2005 and is buried in Ames Municipal Cemetery.

## City of Ames Cable TV Videos



A phone call in early September from Bill Michener, City Cable TV producer, indicated that some 300 video recordings of programming were available for transfer to the Society due to space constraints in City Hall. To our surprise, the video cassettes were double stacked on shelving, and the estimated 300 tapes

grew to more than 2200, requiring more than just my Honda Accord for conveyance!

To the rescue came off-duty Ames Police Sgt. Howard Snider, who volunteered to help load a van and deliver them to storage, again in the basement of US Bank. Kudos to Sgt. Snider for his assistance!



This treasure trove of more than fifteen years-worth of programming includes almost every aspect of city government – municipal band concerts, City Council and various commission meetings, special series such as Cop Talk, the 9-11 memorial service and archival footage of people and events. Of special interest to Society members is the series *Reminiscences of Early Ames* given by Farwell Brown in the 1990s. Equipment for viewing came with the transfer. Eventually, this collection will be indexed and made available to users.

## Ames Tribune Bound Volumes

With a signed agreement on August 17<sup>th</sup>, The Tribune deposited 301 of its collection of bound volumes with the Society for preservation and access. Thanks go to Tribune editor, David Kraemer and four strong Ames High School football players (Michael Kraemer, Andrew Bredholt, Ben Pyle, and Ryan Berg) for loading and moving the heavy volumes. They are stored in the lower level of US Bank where branch manager, Bob Anders, provides storage space. Ames Historical Society member, Mary Atherly, assisted in sorting and shelving the collection.

The volumes were moved from the former dark room in the Tribune's basement. In their new home, twelve hundred pounds of steel library shelving support over two tons of bound newspapers. The collection spans the years 1968 - 2004. These papers are available on microfilm in the Ames Public Library, though some users may prefer the thrill of browsing the original format. The Tribune will retain the latest year of publication.

## Bert Adams Painting Restored

An oil painting by Bertrand Adams, *Squabs in the Squall*, has recently been restored and is now on display in Iowa State University's Brunnier Art Museum. It is part of a new exhibit by University Museums entitled, *When Tillage Begins, Other Arts Follow: Grant Wood and Christian Petersen Murals*. This work was acquired by the Society as part of the Mary E. Adams bequest, widow of Dr. Bertrand R. Adams, long-time Ames osteopathic physician. "Squabs" was painted at the request of Grant Wood for entry in the Iowa Art Salon at the 1934 Iowa State Fair where it won honorable mention. Bertrand was one of the 1930s PWAP artists assisting in the painting of the *When Tillage Begins* murals in ISU's Parks Library. The painting, structurally unstable when donated to the Society, was restored by Midwest Art Conservation Center of Minneapolis. Conservator David Marquis is to be congratulated for his fine restoration work. Ames Historical Society members are encouraged to view this outstanding exhibition and acquire the accompanying scholarly publication in which Curator Lea Rosson DeLong also discusses the work of Bert Adams.

## Call for Volunteers

Many local historical societies conduct "cemetery walks" in their communities. Ames residents have expressed a desire for such an event at Ames Municipal Cemetery. Typically, they feature actors in period costumes relating the lives of prominent entombed citizens. Presenters enjoy researching their chosen "characters" and write scripts. Contact the Curator at 232-2148 or 233-1404 to express your interest in organizing or assisting with this project.

Volunteers Jerry Litzell, left, and Neal Tarman, right, have been sifting through negatives and identifying images in the Tribune photo collection. Both are long-time Ames residents and send up a hearty "yee-ha!" when they find a particularly wonderful image of something long gone from the Ames scene.



This Tribune image from 1958 shows former actor and US president, Ronald Reagan, 3<sup>rd</sup> from the left. Second left is Burt Drexler of Ames. Was this the cast of a play with a visiting celebrity?



Border's Books sponsored a fundraising weekend for The Society on Fri., Sat., and Sun., September 22-24. L to R: Margaret Elbert, Cynthia Bennet and Amy Swenson host the information table.

Introducing the staff at Society headquarters, L to R: Alan Spohnhemier, Administrator; Dennis Wendell, Curator; Neal Tarman, Research Asst.; Alice Mellen, Curatorial Asst.; Jerry Litzel, Research Asst. Not pictured: Marti Rasmussen, Research Asst.



**Ames Historical Society Member Benefit**  
10% off collector's reference books at  
**ANTIQUÉ AMES, 202 Main, Ames**  
Offer good by showing this newsletter.



## Membership Form

**Consider a gift membership for someone you know!**

Membership renewals for 2006 are due on the one-year anniversary of last year's payment. See the label on this newsletter for your anniversary date and level.

<b>Introductory - 1st year</b>	<b>\$10</b>	<b>Sustaining</b>	<b>\$100</b>
<b>Individual</b>	<b>\$25</b>	<b>Benefactor</b>	<b>\$500</b>
<b>Family</b>	<b>\$40</b>	<b>Patron</b>	<b>\$1,000</b>
<b>Friend</b>	<b>\$50</b>		

**Additional amount for:**

Building Fund \$ \_\_\_\_\_

Operations Endowment \$ \_\_\_\_\_

Name \_\_\_\_\_

Checks payable to Ames Historical Society; send to:

**Ames Historical Society, PO Box 821, Ames, IA 50010**

## Building Fund Update

Since establishing a Museum Building Procurement Fund in January 2004, the total continues to grow:

February 2004	\$1,275	November '05	\$13,126
August 2004	\$3,465	May 2006	\$17,765
March 2005	\$12,350	October 2006	\$20,766

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